Cinematheque

Spring 97 Highlights

IN PERSON

Murder and murder with Yvonne Ranier

Ernie Gehr's **For Daniel**

A George and Mike Kuchar Publication and Screening Party

Phantom Cinema at the Film Festival

Chantal Akerman with **Night and Day**

A Caveh Zahedi Double Feature

Hand Crafted Films by Donna Cameron

An Owen Land Retrospective

Pratibha Parmar with a hot new lesbian drama

Riverglass by Andrej Zdravic

New Films by Beth B

First Person Films from Colorado with Bruce Cooper

Finished by William E. Jones

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember—a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque. **We'll put every dime on the screen.**

Check out our membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.

Always is the perfect time to

Join the Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129

Yes, I will support the Cinematheque and become a member right now!

Name

Address

City, State, Zip

Phone Number

Enclosed is my check for $

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

NEW MEMBERSHIP CATEGORIES AND REWARDS

Student/artist/low income $15
One half-price admission

Individual $25
One half-price admission

Family $50
Two half-price admissions

Contributor $100
Two free admissions + a Cinematheque tote bag

Sponsor $150
Same as Contributor + a Cinematheque publication

Donor $250
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name

Patron $500
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor $1000
Same as Patron + an original artwork by Nayland Blake

Visionary $1500
Same as Benefactor + curated private screening

Notes From the Back Office

Greetings and thanks to all of you who have recently joined or rejoined the Cinematheque and also to those of you who have been attending our shows. Please keep coming! As many of you know, we are currently in the midst of a membership drive, and we need your help to get the word out. Anyone who signs up as a new member at a Sunday show (at the $25 or above level) gets in free to that show. And if you or a friend sign up at the $50 level or above, you both get in for free. Memberships help us financially, but even more importantly, they're a much needed and welcome sign of moral support, both for us and for our funders. Our membership is currently at 175, and our goal is 225 by June 1st. Won't you help us reach that goal?

Some bad news—due to our current critical budget situation, and after much hesitation, procrastination, salary reductions, and a variety of other measures, we have finally decided to **increase our admission prices to $7 regular and $3.50 discount.** We feel miserable about this, and if our fortunes change drastically, we will go back to old rates. All the more reason to become a member NOW, especially since our membership rates are still very low.

The spring interns and volunteers are a great crew and a welcome presence in the office and at our Sunday evening shows. Some of the new faces you might have seen are Michael Fatemi, Christine Lee, Zamira Ha, Kerry Laitala, Christine Metropoulos, and Erin. The old familiar faces—like Christian Bruno, Rick Danielson, Brian Frye, Stacey Wisnia, John Turk, and many others too numerous to mention—have a special place in my heart, and I cannot thank them profusely enough.

I am still looking for two people to work specifically in the area of public relations and on editing and indexing our 1996 Program Note Booklet. I am always personally disheartened when programs of documentaries or work by minority makers do not get the audience they deserve. Suggestions as to how we might become more accessible as a venue are welcome (write them down and send them in!), and I would love to have a volunteer or intern with some previous experience to work in this area. If you or anyone you know are working regularly on these two specific projects, please give me a call at 558.8129

The great news is that we have an incredible line up of guests on this calendar—from Yvonne Rainer to Pratibha Parmar, from George and Mike Kuchar to Beth B, from Caveh Zahedi to Chantal Akerman, from Ernie Gehr to Owen Land. Please do come and welcome them with us.

—Irina Leimbacher
Associate Curator & Administrative Manager

Cinematheque On-Line

Yes, our calendar is on the Web, as part of **FLICKER**, the World Wide (and local) Web site for all kinds of info about avant-garde film and video. Just point your browser to **http://www.sirius.com/~sstark** and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to **http://www.sirius.com/~sstark/org/ctek/ctek.html**

Check out our recent publications

1995 Program Note Booklet	$12.00
1994 Program Note Booklet	$12.00
Bruce Baillie: Life Work	$ 5.00
Austrian Avant-Garde Cinema: 1955–1993	$10.00

ALSO: Our *1996 Program Note Booklet* will be out in mid summer

Grab a Tote Bag before they're gone!

They're black canvas, have the Cinematheque's logo, and can be stuffed chock-full of anything you desire. Great for gifts. A tidy bargain at only $12.00, and the money helps us show more films!

Director
Steve Anker

Associate Director
Joel Shepard

Administrative Manager & Associate Curator
Irina Leimbacher

Board of Directors
Stefan Ferreira Clüver
Linda Gibson
Elise Hurwitz
Wendy Levy
Marina McDougall
Sandra Peters
Laura Takeshita

Exhibition Assistants
Thierry Di Donna

Interns/Volunteers
Alex Blatt
Christian Bruno
Rick Danielson
Michael Fatemi
Brian Frye
Zamira Ha
John Harlowe
Christina Lee
Christine Metropoulos
Eduardo Morell
John Turk
Mark Wilson
Stacey Wisnia

Design
Brian Scott, Boon Design

IMAGE: Still from *Secure the Shadow* (1997) by Kerry Laitala.
See **Phantom Cinema**—May 4, 6

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415. 558.8129
fx 415.558.0455

ADDRESS CORRECTION REQUESTED

The San Francisco Cinematheque is supported in part with funds from

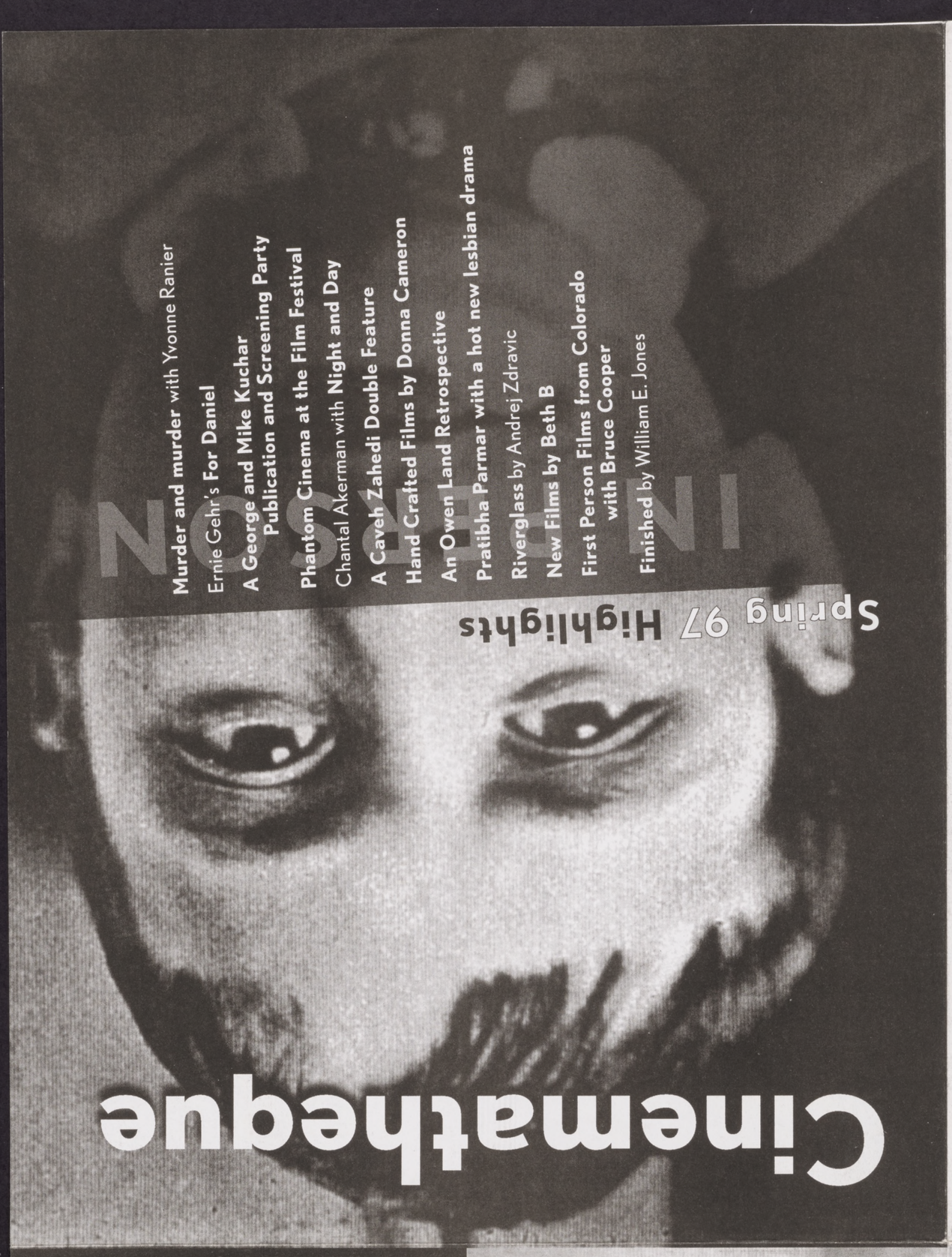
The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

Non-Profit Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

Thanks to our new and recently renewed Cinematheque Members

Rachel Aponte
Christine Baily
John Beebe
Jill Brooke
Victor Burgin
Michael Butler
Jay Capela
Ian Choplick
Charlotte Coffey
Darien J. Eckberg
Melissa Ehn
Dr. Jonathan Ellingson
Michael Epstein
Margaret Fisher
Adam Frey
Steve Gano
Ernie Gehr
Anna Geyer
Susan Greene
M Kahn Hamilton
Mike Henderson
David House
Tana Johnson
Diane Kitchen
Vivian Kleiman
Kim Ladin
David Landau
Ari Lathuras
Wendy Levy
Ross Lipman
Aline Mare
Chris McDonald
Andy Moore
Philip Perkins
Christine Pielenz
Joe Prigmore
Charlotte Pryce
Tom Ray
Sandra Schmidt
Matt Siegel
Karl Soehnlein
Scott Stark
Scott Taylor
Susan Vigil
Michael Wallin
Jack Walsh
Michael Wharton
Jacalyn White

COVER: Still from *Secure the Shadow* (1997) by Kerry Laitala.
See **Phantom Cinema**—May 4, 6



Murder and murder with Yvonne Ranier

Ernie Gehr's **For Daniel**

A George and Mike Kuchar Publication and Screening Party

Phantom Cinema at the Film Festival

Chantal Akerman with **Night and Day**

A Caveh Zahedi Double Feature

Hand Crafted Films by Donna Cameron

An Owen Land Retrospective

Pratibha Parmar with a hot new lesbian drama

Riverglass by Andrej Zdravic

New Films by Beth B

First Person Films from Colorado with Bruce Cooper

Finished by William E. Jones

The San Francisco Cinematheque is supported in part with funds from

The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129
fx 415.558.0455

ADDRESS CORRECTION REQUESTED

Non-Profit Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

COVER: Still from *Secure the Shadow* (1997) by Kerry Laitala.
See **Phantom Cinema**—May 4, 6

Thanks to our new and recently renewed Cinematheque Members

Rachel Aponte
Christine Baily
John Beebe
Jill Brooke
Victor Burgin
Michael Butler
Jay Capela
Ian Choplick
Charlotte Coffey
Darien J. Eckberg
Melissa Ehn
Dr. Jonathan Ellingson
Michael Epstein
Margaret Fisher
Adam Frey
Steve Gano
Ernie Gehr
Anna Geyer
Susan Greene
M Kahn Hamilton
Mike Henderson
David House
Tana Johnson
Diane Kitchen
Vivian Kleiman
Kim Ladin
David Landau
Ari Lathuras
Wendy Levy
Ross Lipman
Aline Mare
Chris McDonald
Andy Moore
Philip Perkins
Christine Pielenz
Joe Prigmore
Charlotte Pryce
Tom Ray
Sandra Schmidt
Matt Siegel
Karl Soehnlein
Scott Stark
Scott Taylor
Susan Vigil
Michael Wallin
Jack Walsh
Michael Wharton
Jacalyn White

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember—a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque. **We'll put every dime on the screen.**

Check out our membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.

Always is the perfect time to

Join the Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129

Name

Address

City, State, Zip

Phone Number

Enclosed is my check for $

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

NEW MEMBERSHIP CATEGORIES AND REWARDS

Yes, I will support the Cinematheque and become a member right now!

Student/artist/low income $15
One half-price admission

Individual $25
One half-price admission

Family $50
Two half-price admissions

Contributor $100
Two free admissions + a Cinematheque tote bag

Sponsor $150
Same as Contributor + a Cinematheque publication

Donor $250
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name

Patron $500
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor $1000
Same as Patron + an original artwork by Nayland Blake

Visionary $1500
Same as Benefactor + curated private screening

Notes From the Back Office

Greetings and thanks to all of you who have recently joined or rejoined the Cinematheque and also to those of you who have been attending our shows. Please keep coming! As many of you know, we are currently in the midst of a membership drive, and we need your help to get the word out. Anyone who signs up as a new member at a Sunday show (at the $25 or above level) gets in free to that show. And if you or a friend sign up at the $50 level or above, you both get in for free. Memberships help us financially, but even more importantly, they're a much needed and welcome sign of moral support, both for us and for our funders. Our membership is currently at 175, and our goal is 225 by June 1st. Won't you help us reach that goal?

Some bad news—due to our current critical budget situation, and after much hesitation, procrastination, salary reductions, and a variety of other measures, we have finally decided to **increase our admission prices to $7 regular and $3.50 discount.** We feel miserable about this, and if our fortunes change drastically, we will go back to old rates. All the more reason to become a member NOW, especially since our membership rates are still very low.

The spring interns and volunteers are a great crew and a welcome presence in the office and at our Sunday evening shows. Some of the new faces you might have seen are Michael Fatemi, Christine Lee, Zamira Ha, Kerry Laitala, Christine Metropoulos, and Erin. The old familiar faces—like Christian Bruno, Rick Danielson, Brian Frye, Stacey Wisnia, John Turk, and many others too numerous to mention—have a special place in my heart, and I cannot thank them profusely enough.

I am still looking for two people to work specifically in the area of public relations and on editing and indexing our 1996 Program Note Booklet. I am always personally disheartened when programs of documentaries or work by minority makers do not get the audience they deserve. Suggestions as to how we might become more accessible as a venue are welcome (write them down and send them in!), and I would love to have a volunteer or intern with some previous experience to work in this area. If you or anyone you know are working regularly on these two specific projects, please give me a call at 558.8129

The great news is that we have an incredible line up of guests on this calendar—from Yvonne Rainer to Pratibha Parmar, from George and Mike Kuchar to Beth B, from Caveh Zahedi to Chantal Akerman, from Ernie Gehr to Owen Land. Please do come and welcome them with us.

—Irina Leimbacher
Associate Curator & Administrative Manager

Cinematheque On-Line

Yes, our calendar is on the Web, as part of **FLICKER**, the World Wide (and local) Web site for all kinds of info about avant-garde film and video. Just point your browser to **http://www.sirius.com/~sstark** and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to **http://www.sirius.com/~sstark/org/ctek/ctek.html**

Check out our recent publications

1995 Program Note Booklet	$12.00
1994 Program Note Booklet	$12.00
Bruce Baillie: Life Work	$ 5.00
Austrian Avant-Garde Cinema: 1955–1993	$10.00

ALSO: Our *1996 Program Note Booklet* will be out in mid summer

Grab a Tote Bag before they're gone!

They're black canvas, have the Cinematheque's logo, and can be stuffed chock-full of anything you desire. Great for gifts. A tidy bargain at only $12.00, and the money helps us show more films!

Director
Steve Anker

Associate Director
Joel Shepard

Administrative Manager & Associate Curator
Irina Leimbacher

Board of Directors
Stefan Ferreira Clüver
Linda Gibson
Elise Hurwitz
Wendy Levy
Marina McDougall
Sandra Peters
Laura Takeshita

Exhibition Assistants
Thierry Di Donna

Interns/Volunteers
Alex Blatt
Christian Bruno
Rick Danielson
Michael Fatemi
Brian Frye
Zamira Ha
John Harlowe
Christina Lee
Christine Metropoulos
Eduardo Morell
John Turk
Mark Wilson
Stacey Wisnia

Design
Brian Scott, Boon Design

IMAGE: Still from *Secure the Shadow* (1997) by Kerry Laitala.
See **Phantom Cinema**—May 4, 6

SPECIAL DAY AND LOCATION
Tuesday 7:30pm

Apr 15

PACIFIC FILM ARCHIVE
2325 DURANT AVE., BERKELEY

MURDER and murder by Yvonne Rainer

Co-sponsored by the Pacific Film Archive
Yvonne Rainer In Person
Yvonne Rainer's performances and films have influenced a whole generation of artists, and in 1990 she was the subject of a Cinematheque retrospective and monograph. Yvonne's newest film, *MURDER and murder* (1996, 113 min.) will premiere in San Francisco at the S.F. Museum of Modern Art (where a retrospective will begin later this month) and in Berkeley at the Pacific Film Archive in collaboration with the Cinematheque. A powerful, dramatized meditation on lesbian sexuality and social stigmas regarding the female body, *MURDER...* builds on and broadens Rainer's particular blend of Brechtian formal devices with her unerring instinct for cinematic expression. PFA members privileges (discount admission, free phone charging for tickets) will be extended to Cinematheque members for tonight's presentation.

Thursday 7:30pm

Apr 17

CENTER FOR THE ARTS

First Person Films From Colorado

Bruce Cooper In Person
Filmmaker Bruce Cooper will present a group of recent films by mostly emerging artists from the Denver-Boulder area. Many are graduates of the Film Studies program at the University of Colorado, Boulder, where Stan Brakhage, Phil Solomon, and Don Yannacito teach production. "Presented silently, the films envision romantic themes: the search for self and love, the holy night when inward eyes open; purity, decay and death; the return to earth & to the stars. Irony and disillusion are evident, yet an inspired vision of truth and beauty unreels through each film." (BC) Filmmakers include Joey Thomasik, Eric Waldemar, Cori Chavez, Carl Fuerman, Jim Otis, Robert Schaller, Bruce Cooper, Tim Wilkins and Stan Brakhage.

Sunday 7:30pm

Apr 20

SAN FRANCISCO ART INSTITUTE

Three Women, Three Voices

La Vida: the strength within by Lawan Jirasuradej, *Lost in the Translation* by Ingrid Schulz, *Far From You* by Sami Al-Kassim

Lawan Jirasuradej and Ingrid Schulz In Person
These three Bay Area-based women each use the cinematic medium to trace connections between present and past, between here and elsewhere, between self and other. While Thai filmmaker Lawan Jirasuradej's exquisitely staged portraits of women in various stages of their life create a vibrant and diverse fresco of female strength, German-American Ingrid Schulz seeks the nature of Post-War and Post-Wall Germany via the spirit of a wandering dead soldier and her own encounters with contemporary Germans and with German culture as reified by American and German television. Finally, Jordanian-American Sami Al-Kassim uses the medium to engage with the image and memory of Egyptian singer and world renowned cultural icon Uum Kulthoum, provoking yet refusing our desire to be seduced. Each of the filmmakers is a recent MA or MFA graduate of SF State. (Programmed by Irina Leimbacher)

Thursday 7:30pm

Apr 24

CENTER FOR THE ARTS

Films by Caswell, Ross & Jones

Helen Caswell, Rock Ross and Ed Jones In Person
Tonight's program was curated by Ed Jones and features work by himself and two other San Francisco filmmakers who are well known for their long-time activities in and around 30 Berry Street and the Bay Area independent media community. Helen Caswell will show three "little-seen narratives gems" from the 1980s, *Cake* (1980), *Naomi* (1983) and *Fragrant Night* (1987); Rock Ross screens "two raucous assaults on the senses from the ouvre of the inimitable *maestro", Sosueme* and *The Evil Vehicle of Accomplishment*; and Ed Jones presents "short videos from the last few years...a Birthday card, swacked travelogue, talking back to TV, instructive media analysis and more", including *Media Studies* (1996), *Rush To Bend Over* (1995), *Athens On Hocking, '93,* (1994) and others. (Quotes by Ed Jones)

EARLY EVENING EXPERIMENTAL FREE FILMS AT 5:30 AT S.F.A.I.

Here's your chance to see some of the best classic and recent avant-garde films.
All programs free before our regular Sunday evening shows.

Sunday 5:30pm

Apr 27

SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Regular and super 8mm films—Gary Adkins: *Winter Counts 1, 2, 4, &9;* Greg Sharits: *Untitled #6, Flowers for Tara,* and Greg Pierce's *Diary Footage.*

SPECIAL TIMES
Sunday 7pm and 9pm

SAN FRANCISCO ART INSTITUTE

Hand-Crafted Films by Donna Cameron

Donna Cameron In Person
Donna Cameron is an artist whose films combine sculptural, painterly and photographic concerns into her own hand-crafted idiom. Much of Donna's work involves a special paper-emulsion-on-film technique which she invented, creating uniquely cinematic and textured light-plays. Tonight's mini-retrospective includes the recent *Dragon, Mosaic #4, The Clown, Coralmation, Autumn Leaves,* and earlier work. "Donna Cameron works with memory, feelings, poetry, texture, and follows her intuition...If Donna can't make something one way, she'll find another. In a way she's a chameleon: all styles are fair game. But at the core, there's always a moral center." (Adrienne Mancia, The Museum of Modern Art)

SPECIAL DAY
Saturday 7:30pm

May 3

SAN FRANCISCO ART INSTITUTE

George and Mike Kuchar's Reflections From a Cinematic Cesspool

A Publication Screening/Party with George and Mike Kuchar In Person
Join us for a publication screening/party for George and Mike Kuchar's newly published Reflections From a Cinematic Cesspool (Zanja Press), "a humorous collection of autobiographical bile, literary lumps, low-budget film-making philosophy and tips...a joint reflection on their flickering universe and the famous and infamous who plop into it from time-to-time." (GK) Filled with original illustrations by George and Mike Kuchar, a selection of never-before-seen photos, extensive filmographies, bibliography, and glossary, Reflections...will be available at a considerable discount at tonight's party. Films shown will include *The Gift of Gab* (1997), *Uncle Evil* (1996), plus some rarely seen treats from the past by George, and *The Bristled Dagger* (1997), *The Blue Banshee* (1996) and some "decades old" 16mm movies by Mike.

SPECIAL TIMES AND LOCATIONS
Admission limited to regular Festival prices
Sunday 7:45pm

May 4

KABUKI THEATER

Tuesday 7:00pm

May 6

PACIFIC FILM ARCHIVE

Phantom Cinema

Co-presented with the Pacific Film Archive and the S.F. International Film Festival. Curated by Steve Anker and Kathy Geritz

Dominic Angerame, Kerry Laitala, Greta Snider, and Timoleon Wilkins In Person
Cinema by its very nature is evidence of times past, of people, places, impressions. Yet the actual experience of watching a film is ephemeral, ending when the theater lights come up. The films on tonight's program work with this difficult territory between absence and presence. In *The Secret Story* by Janie Geiser, decaying toy figures, old illustrations and other objects suggest lost narratives which are re-pieced together. Kerry Laitala's *Secure the Shadow* uses antique medical images of the disturbed body to develop a haunting meditation on mortality. Stan Brakhage's hand-painted *The "b" Series*, is a beautifully visualized introspection on ephemerality and impermanence. The inevitability of loss also figures in Timoleon Wilkins' *MM*, here including the medium of cinema itself. Fragments of a life are re-exposed in Greta Snider's *Flight*, creating shadowy rayograms in a memorial to her father. Dominic Angerame's *Line of Fire* links telling details of his damaged body and destroyed home. Guy Sherwin's *Under the Freeway* is a subtle record of an urban site in daily flux. Finally, images culled from cinema's earliest days are magically transformed into a ghostly train journey in Ken Jacobs' *The Georgetown Loop.*

SPECIAL DAY AND LOCATION
Friday 7:30pm

May 9

2963 16TH STREET @ MISSION

Familia y Pasión

Co-sponsored by Proyecto ContraSIDA por VIDA and Cine Acción
Curated and Presented by Janelle Rodriguez
Five revolutionary films about family and passion. *Pretty Vacant* by Jim Mendiola tells the tale of two cultures, a sassy and sab rosa cinema-novela about a punk-rocking Chicana whose guitars, gigs, and zines keep interfering with la familia's annual pilgrimage to Mexico. *One Hundred Eggs a Minute* by Anita Chang beautifully explores the struggle between values of self-sacrifice and the pursuit of happiness for a second-generation Chinese American woman. *Tick Tock Bio Clock* by Lexi Leban and Julie X. Black is a frenzied and humorous panic attack about the ticking away of one woman's biological clock. *O Happy Day* by Charles Lofton uses images of late 60s and early 70s films to re-assess the erotic elements of the Black Power movement and the revolutionary moments of the gay movement. Plus a special surprise bonus film. Reception to follow the screening!

Sunday 5:30pm

May 11

SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Is This What You Were Born For? (1981–87, 56 min.) by Abigail Child, including *Prefaces, Mutiny, Covert Action, Perils, Mayhem, Both* and *Mercy.*

Sunday 7:30pm

SAN FRANCISCO ART INSTITUTE

Chantal Akerman's Night and Day

Chantal Akerman In Person
Belgian filmmaker Chantal Akerman is in town with a new piece about her work at the Film Festival, and we are taking this opportunity to screen one of her recent but not often seen features, *Night and Day.* One of the most prolific, versatile and controversial women working in film today, Akerman began her career in her teens, making what has been hailed as the feminist masterpiece of cinema, *Jeanne Dielman ...,* at the age of 25. With work which crosses and mixes genres of all sorts—experimental, autobiographical, musical, documentary, psychodrama, and more, Akerman never fails to surprise. *Night and Day*, which might be called one of Akerman's most conventional narratives, is the story of a threesome in contemporary Paris, told from the point of view of the woman. Ambiguously referred to as a 'postfeminist romance', the film is gorgeously shot and profoundly lighthearted. (Programmed by Irina Leimbacher)

Thursday 7:30pm

May 15

CENTER FOR THE ARTS

For Daniel by Ernie Gehr

Ernie Gehr In Person
Ernie Gehr will present his newest film, *For Daniel* (1996, 72 min., color, silent), in its first screening since the Berlin Film Festival premiere in February of this year. Ernie was the subject of a Cinematheque retrospective and monograph in 1993, and received the Adeline Kent Life Achievement award in 1995. "The title implies the work is for my son and that I am for him. My main interest in *For Daniel* is Daniel. In conjunction with that, one thing that moves me is the film's casual, intimate, quiet, person-to-person, home-movie character; its focus on observing and celebrating little moments of every day life, such as a yawn, a smile, an expression of pain, a gesture here, a half gesture there, quiet acknowledgments of growth and metamorphosis, the passage of time." (EG)

SPECIAL DAY, FREE ADMISSION
Friday 7:30pm

May 16

CENTER FOR THE ARTS

Open Screening

Co-sponsored by Film Arts Foundation and Center for the Arts
Tonight the Cinematheque and FAF invite all moving image makers to bring recent films or videos to the Center for the Arts for a free Open Screening. All submissions will be screened, but should be limited to one per maker and 20 minutes in length. Works will be shown on a first-come basis, so get there early to insure your preferred placement in the evening's program. Super and regular 8mm film, 16mm film, VHS and 3/4" tape will all be shown. Multiple image or performance pieces can also be presented, but artists interested should phone the Cinematheque office (558.8129) by 5:00 PM of the Thursday before the show for technical arrangements.

Sunday 7:30pm

May 18

SAN FRANCISCO ART INSTITUTE

Films & Video by Beth B

Beth B In Person
Former super-8mm New York punk artist Beth B continues to work in an astonishing array of media, investing each with a razor sharp critical edge which dissects social attitudes and psycho-sexual dynamics. Beth's recent work includes two feature-length films (most recently *Visiting Desire* with Lydia Lunch), mixed-media installations (*Portraits & Playthings*, a series of photographs dealing with female genitalia is touring the country), a silk-screen poster, a bilingual newspaper, television programs and several short videos. For tonight's program she will show *Out of Sight, Out of Mind* (1995), *Under Lock and Key* (1993), and the rarely seen super-8mm feature *The Trap Door* (1981, co-directed with Scott B, starring Jack Smith).

Thursday 7:30pm

May 22

CENTER FOR THE ARTS

The Cinema of Owen Land

Owen Land In Person
Owen Land (a.k.a. Goerge Landow) returns to the Bay Area for the first time since 1985, and will show a selection of films made between 1965 and 1980. "The most impressive avant-garde filmmaker of the 1970s was George Landow. Since 1969, when he released *Institutional Quality* and thereby found a place for his astonishing verbal wit in his cinema, he has produced a coherent body of aggressively original films and has asserted, through those films, a unique position in opposition to the very genre in which he works." (P.Adams Sitney) Films to be screened include *The Film That Rises to the Surface of Clarified Butter* (1968), *New Improved Institutional Quality: In the Environment of Liquids And Nasals A Parasitic Vowel Sometimes Develops* (1976), *Wide Angle Saxon* (1975), *On the Marriage Broker Joke...* (1980) and several others.

SPECIAL TIMES
Sunday 7pm and 9pm

May 25

SAN FRANCISCO ART INSTITUTE

Stiff & Vegas: A Caveh Zahedi Double Feature

7:00pm: *A Little Stiff* 9:00pm: *I Don't Hate Las Vegas Anymore*

Caveh Zahedi In Person
Caveh Zahedi's much loved and much reviled independent feature *I Don't Hate Las Vegas Anymore* played to sold-out houses at the Film Festival a while back. Tonight we present the inimitable director-actor Caveh in person with both his features, *Vegas* and the earlier *A Little Stiff* (co-directed with Greg Watkins; recently sold to the Sundance Channel). An experimental narrative in which Caveh re-enacts his infatuation with an art school student (the student and her boyfriend "play" themselves), Stiff uses romantic obsession as a metaphor for the process of narrative. In the controversial *Vegas*, winner of Rotterdam's Critics' Prize, Caveh uses a road trip to Las Vegas with his father and half-brother to prove the existence of God and convinces (or doesn't?) his father to try Ecstasy in this portrait of a highly idiosyncratic cross-cultural and cross-generational encounter. (Programmed by Irina Leimbacher)

Thursday 7:30pm

May 29

CENTER FOR THE ARTS

Riverglass: A River Ballet in Four Seasons by Andrej Zdravic

Andrej Zdravic In Person
Slovenian artist Andrej Zdravic returns to the Bay Area with the premiere of his newest work, *Riverglass* (1997, video). Originally inspired in the 1960s by his passion for music and for nature, Andrej has created a body of films, videos and installations which "explore spectacles of the planet to rediscover an innocence of the eye by elevating natural elements to an emotional leitmotiv." (Jean-Michel Bouhours, Centre Pompidou) *Riverglass* was filmed underwater over four seasons, within one of the wondrous rivers of the world, Socha, in the Slovenian Alps. "The river is like a liquid lens through which are revealed worlds of stone mosaics, palpitating sun membranes and turquoise volumes that offer a medium for philosophical and poetical discoveries..." (AZ) *Riverglass* will also show at the Exploratorium, where Andrej was an artist-in-residence for several years.

Sunday 5:30pm

Jun 1

SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Anticipation of the Night (1958, 42 min.) and *Fire of Waters* (1965, 10 min) by Stan Brakhage, *Nocturne* (1980/89, 10 min.) by Phil Solomon.

Sunday 7:30pm

SAN FRANCISCO ART INSTITUTE

Harsh 70s Reality: Films by Robert Frank & Alan Arkin

Tonight we present two rarely screened films that are soaked in the grit, gloom and hope of the 1970's, both set in New York City. First, *Life Dances On* (1979, 30 min.), Robert Frank's stunning contemplation of several close friends, including a buddy from the Bowery, his son Pablo and daughter Andrea, and a blind man who learns how to film the wind. Then, Alan Arkin's brilliant *Little Murders* (1971, 100 min.), a bitterly hilarious look at urban life in an age of senseless violence, with a wicked screenplay by Jules Feiffer. *Little Murders* stars Elliot Gould as a timid existentialist, Donald Sutherland as a stoned priest, the goofy optimist Marcia Rodd, and Arkin, caught in the crossfire. (Programmed by Joel Shepard)

Thursday 7:30pm

Jun 5

CENTER FOR THE ARTS

Why Live Here? and others by Mark Street

Mark Street In Person
Mark Street returns to San Francisco to show *Why Live Here?* (1996), which explores three characters' reactions to new environments—San Francisco, Florida and Montana. Each character develops their own particular relationship to place: one moves back to help with a family business, another moves for the cultural climate, and a third moves for a temporary job. All confront notions of home and community in an age of unprecedented transience and instability. Also, Mark's *Winterwheat, Fractious Array* and other earlier films.

Sunday 7:30pm

Jun 8

SAN FRANCISCO ART INSTITUTE

Spectacular Women: Josef von Sternberg and Luther Price

Tonight's program pairs two fantasy creations of female exotica, Luther Price's new tour-de-force feature *A* (1996, 70 min., super-8mm, sound) and Josef von Sternberg's *The Scarlet Empress* (1934, 109 min.). Luther's most ambitious film to date ("Roses are red, blood is black," —L.P.) reveals the fantasies of 'Edie,' a character unleashed by the obsessions created through countless hours spent watching brilliant women movie stars of the past. *The Scarlet Empress* is one of Sternberg's most bizarre and beautiful concoctions, his lushly stylized vision of Marlene Dietrich as Catherine the Great in Czarist Russia.

Thursday 7:30pm

Jun 12

CENTER FOR THE ARTS

Viper 96—New Experimental Work from Europe and Japan

The Viper Film and Video Festival held in Lucerne, Switzerland and now in its 18th year, is one of Europe's premier showcases for experimental media. Last October the Bay Area was amazingly well-represented with works by several local artists including Bruce Conner, David Sherman, Vicki Funari, John Turk, Lynn Hershman, and 2nd Place Winner in the International Competition, Barbara Klutinis. In the spirit of creating a space for dialogue between artists working on different continents, tonight's show brings some of the best European and Japanese work from last year's festival here to the Bay. Ranging from Takashi Ito's technically stunning *Zone* (Japan) to Barbara Meter's elegiac *Departure on Arrival* (Netherlands), Marten Winters' elliptical portrait of rural Friesland *Weg Van Het Vlees* (Netherlands), Hannu Puttonan's quirky internet narrative *Thought, Language and Communication* (Finland) Esther Schlicht and Petra Trefzger's look at a defunct East German film factory *Orwa* (Germany) and Matthew Robinson's humorous *Bus Stop* (UK). (Programmed by Irina Leimbacher)

Sunday 5:30pm

Jun 15

SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Reminiscences of a Journey to Lithuania (1971–71, 82 min.) by Jonas Mekas

Sunday 7:30pm

SAN FRANCISCO ART INSTITUTE

New Lesbian Work & Selected Highlights of Pratibha Parmar

Pratibha Parmar In Person
Radical documentary (*A Place of Rage, Warrior Marks*) and now also fiction filmmaker Pratibha Parmar joins us from London with a selection of some of her earlier groundbreaking works as well as a sneak preview of new pieces—including a new short fiction, *Wavelengths*, a story of lesbian love and cybersex...hot off the editing table. Parmar's work has always challenged traditional documentary form, both in its focus on marginalized voices, whether South Asian, gay and lesbian, the disabled, or African American women writers, and also in its use of the poetic and the performative to explode stereotypes and create a vision so strong and empowering that we cannot help but be transformed. Tonight's program will suggest some of the breadth of Parmar's vision, from early politically and aesthetically activist documentaries (*Sari Red, Khush, Double the Trouble, Twice the Fun*) to her newest work. (Programmed by Irina Leimbacher)

Thursday 7:30pm

Sunday 7:30pm

Jun 19+22

CENTER FOR THE ARTS

SAN FRANCISCO ART INSTITUTE

Second Glances—Highlights of the Season and Yggdrasill by Stan Brakhage

Tonight we resume our "Second Glance" year-end programs, a chance to see some of the new or recently re-discovered films from this season's programs again (October–March), and one special premiere.
Thursday, June 19—*Scotch Tape* by Jack Smith, *B/Side* by Abigail Child, *A Depression in the Bay of Bengal* by Mark LaPore and *Smoke* by Pelle Lowe.
Sunday, June 22—*Triste* by Nathaniel Dorsky, *Arabesque for Kenneth Anger* and *Bagatelle for Willard Maas* by Marie Menken, *Metal Cravings* by Elise Hurwitz, *Vertical Air* by Robert Fenz, and the premiere of Stan Brakhage's remarkable *Yggdrasill Whose Roots Are Stars In The Human Mind (1997, 17min).*

TBA

SPECIAL TIME AND DATE TO BE ANNOUNCED
SPECIAL LOCATION

VICTORIA THEATRE
2961 16TH STREET

The Dark Side of Glamor: William E. Jones' Finished

Co-sponsored by the S. F. International Gay & Lesbian Film Festival, June 20–27

William E. Jones In Person
Finished (1997, 75 min.) examines the life of Alan Lambert, a young gay porn actor who flamboyantly committed suicide in public. He left behind an intricate suicide note, over a dozen films (including *Boot Camp* and *Pool Boy*), and many friends and lovers. Setting out to make a cautionary film about the vanity of contemporary gay culture, director Jones found a much deeper story. Using haunting, frozen images of Lambert and the desolate places he worked and lived, the filmmaker weaves an emotional life story—attempting to make sense of a life cut tragically short, and of his own obsessions. *Finished* is a potent reflection on the ephemeral nature of glamour and the dark power of the moving image. (Programmed by Joel Shepard and the Festival) *Check the Festival program or call us in May for the date and location of this screening.*

FROM TOP TO BOTTOM:

MURDER and murder, Yvonne Rainer: April 15
For Daniel by Ernie Gehr: May 15
George and Mike Kuchar: May 3
I Don't Hate Las Vegas Anymore by Caveh Zahedi: May 25
Finished by William E. Jones: TBA

Thursdays @ Center for the Arts 701 Mission at 3rd
Sundays @ San Francisco Art Institute 800 Chestnut Street

Admission: $7 general **$3.50** members, students, seniors, disabled
Unless otherwise noted, all shows begin at 7:30pm
For more information please call 415.558.8129

Cinematheque